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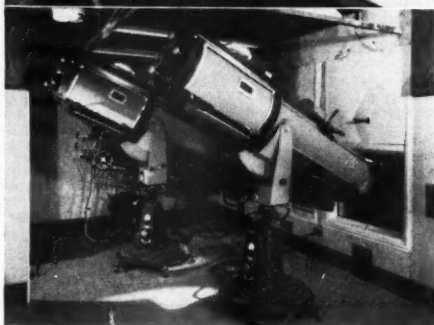
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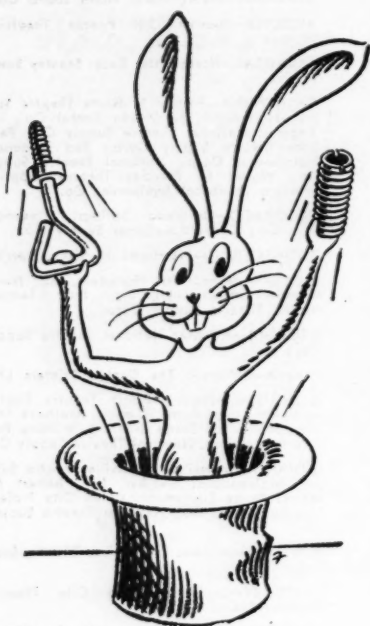
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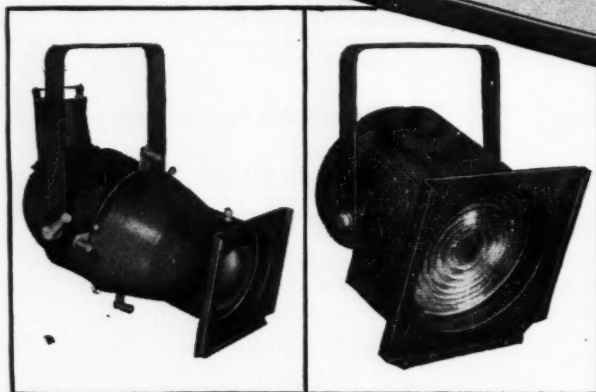
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BURNET M. Hobgood, Administrative Vice-President of The American Educational Theater Association, Inc., and head of the Drama and Speech Department, Catawba College, Salisbury, N.C., authors *A Silver Anniversary Points to the Future*, in which by describing the accomplishments of AETA he encourages all interested theater people everywhere to attend the Silver Anniversary Convention of AETA at the Waldorf-Astoria, New York City, from August 24 to 30. We accept his invitation and so should all of our 2162 Thespian Sponsors, for we firmly believe that only by the united efforts of all educational theater organizations can we reach our ultimate national goals.

JOHNSHANE, graduate Thespian of Troupe 935, Lawton, Okla., Senior High School, and now enrolled at the University of Oklahoma, presents *Assembly Extraordinary*, a brief review of the senior class assembly. From his article there may be a suggestion or pattern for you to follow for one of your assemblies. Let's bear in mind, however, that any assembly must be in good taste and excellent in its presentation of talents.

LINDA Kirby, an active Thespian of Troupe 750, South Eugene High School, Eugene, Oregon, states a student's view about play selection in her article, *Hard Work for Sale*, which stresses again that only the best plays are worth producing. I personally saw this school's production of *The Glass Menagerie* when I attended our Oregon State Conference. The play was excellently done in presentation, staging, and lighting. Troupe 750 is very fortunate in having such a capable director as Edward Ragozzino, whom I had the pleasure of meeting and talking with him about South Eugene High's theater program.

DR. Delwin B. Dusenbury, Temple University, Philadelphia, Pa., concludes Part One of his series on the history of the American motion pictures with *The End of an Era*. This current series, which covers from the founding of this industry to 1927, will be followed next season with another series of eight articles from 1927 to the present time. Later this summer this current series will be available in booklet form.

DR. Paul A. Carmack, Ohio State University, Columbus, Ohio, concludes his series on Speech Education with *One-Act Play Management*. This series too will be available in booklet form late this summer. We feel that Dr. Carmack has made a valuable contribution for both speech and drama teachers who are contest-minded. By observing his suggestions, directors should find their tasks easier and, we hope, prize winning.

FRIEDA Reed in her department of Theater for Children reviews a new Children's Theater book, *A Short Course in Children's Theater*; Dr. Earl Blank concludes this season's Plays of the Month with *The Thirteenth Chair*, *Ordine*, *The Egg and I*, and *Much Ado about Nothing*; Prof. Willard Friederich concludes his brief views of the best recent "modern" anthologies; and Charles L. Jones's Best of Broadway features *Rhinoceros*.

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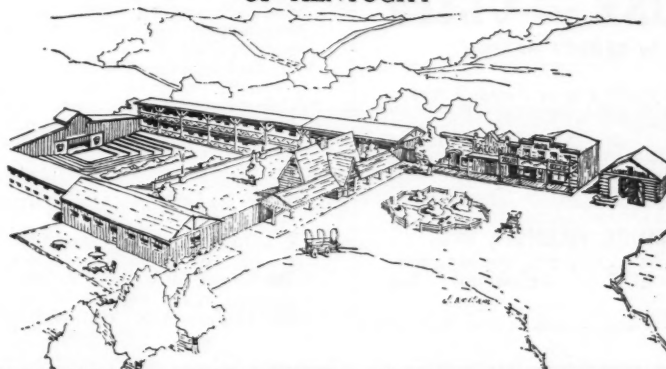
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BACK STAGE

YESTERDAY AND TOMORROW

AND so we come once again to the end of the course — another school year has swiftly passed away. There is always something sad about the end of a term, for we know as in other years certain Thespian faculty sponsors, who have become personal friends, will not be present at their respective schools when the bell rings again. Retirements, promotions, departures from the profession, new positions in others schools take their toll — and Death is also not on a holiday. We of the National Council and Board of Trustees shall miss them sorely, for they have been the masons of our Thespian architecture.

And to you sponsors who will return to your posts next fall, you too must feel this sadness, for come graduation you will lose those loyal student Thespians with whom you have worked for the past several years. You wonder how you will ever replace them, what plays you can select now that all this talent is gone, what reliable student aides will be available. . . . "Parting is such sweet sorrow."

But both you and we must look forward to tomorrow, for yesterday is gone forever. New sponsors will be at the helms; new state directors will be forthcoming; state conferences will continue to grow; and our National Conference will produce new loyal and enthusiastic leaders.

And you sponsors will find, as you have in the past, that those junior Thespians and apprentice Thespians, whom you and your senior Thespians trained well, will readily assume responsibilities far beyond your expectations, that budding talent will be available for the new plays yet to be released, that your entire theater program and Thespian activities will exceed your fondest anticipations.

Tennyson said it: "The old order changeth, leaving place for the new . . ."

ORCHIDS OF THE MONTH

TO Maybelle Conger, Oklahoma State Director, and sponsor of Troupe 822, Central High School, Oklahoma City, for her successful campaign in her city in the recent placing of signs reading ARE YOU PROUD OF THE

YOU IN YOUTH? throughout the city. These signs are now in city buses and on sign boards. Thus Miss Conger has set an example of perseverance, for this campaign was a two-year battle. Here is visual education in action for both student and parent.

To Barron's Educational Series, Inc., Great Neck, N.Y., for its new kind of college directory, *Two-Year Colleges*. For all the young people who feel that the door to college is locked because of finances, here is a new book that can show them a hitherto unrealized key to a college education. Its author is Seymour Eskow, Dean of the Mohawk Valley Technical Institute, Utica, N.Y.

To the Office of Education, U. S. Department of Health, Education, and Welfare, for *Drama with and for Children*, by Winifred Ward with the cooperation of the Children's Theater Conference, a division of AETA. This booklet is for all Thespian sponsors who include Theater for Children in their theater programs, and for all others who should but do not. Furthermore, all school administrators should have a copy placed in their hands, for it certainly endorses theater as an educative experience not to be denied any student from grade one to 12.

A MESSAGE TO THESPIAN SPONSORS

ACCORDING to the NEA Research Division, a survey of practice in 493 school systems in school districts, 30,000 and over in population shows that teachers having special assignments beyond regular teaching duties receive extra pay as follows: Athletics, 95.5%; Bands, 62.3%; Dramatics, 42%; Publications, 37.3%. There is no indication of the amount of extra pay, nor is there any statement concerning who pays the extra pay, nor from what funds the extra pay is drawn.

SCHOOLS AND COLLEGES

THE PIONEER Playhouse of Danville, Ky., will produce ten new, untried plays this summer. The plays will be selected by an Advisory Committee, consisting of producers, directors, play agents, and educators, including William Taub, head of the new play department of Samuel French; George Auerbach, former MCM and Paramount producer and writer; Dr. Adrian Hall, President of Morehead State College; and Dr. West Hill, head of the drama department of Center College. The entire committee will be announced shortly.

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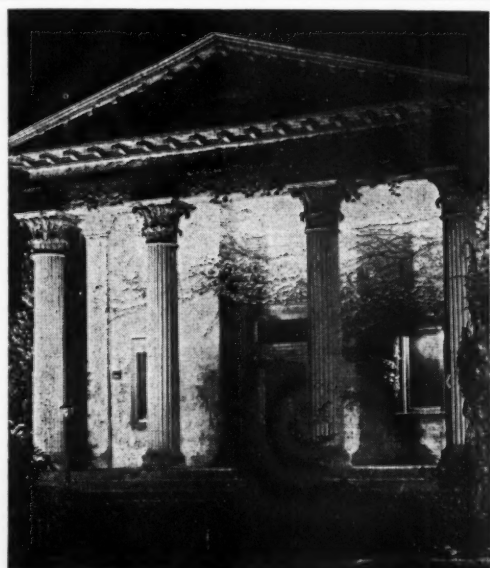
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The Pioneer Playhouse also announces that 50 scholarships of \$100. each will be available for its summer session under certain special conditions. Scholarships are available for both teachers and students. For complete information, write directly to the school.

The 1960 summer high school Communication Arts Institute at Michigan State University, East Lansing, Michigan, was attended by 415 students from 13 states. In the forthcoming 1961 summer institute three sessions of two weeks each will be offered. High school students may attend one, two, or all three. The institute is open only to those high school students who have completed their sophomore year and recommended by principal or Speech and Journalism teacher or advisor.

Those interested in theater and journalism may obtain complete information by writing to Communication Arts Institute, Journalism Bldg., Michigan State University, East Lansing, Michigan.

Likewise another notable university joins with others now offering summer sessions in theater, speech, forensics, dance, and radio and television — Ohio State University, Columbus, Ohio. The Summer Center of Communicative Arts is designed to provide an opportunity for interested high school juniors and seniors to explore the communicative arts. Students may enroll in the program for three weeks or for six weeks. For further information write to Robert J. Kibler, Director, Summer Center of Communicative Arts, Department of Speech, 154 N. Oval Drive, The Ohio State University, Columbus 10, Ohio.

The University of Texas, Austin, now has a new air-conditioned Theater Center which includes an Experimental Theater, a large theater, and a Laboratory Theater. Located at one of the entrances to the Main Campus, the Center houses all facilities and activities of the department. Lorin Winship is Chairman of this department.

The 1961 Perry-Mansfield Theater Festival, Steamboat Springs, Colorado, will present this summer the following plays: *Look Homeward Angel*, *I Remember Mama*, a Children's Theater performance, the annual Evening of Dance and Moliere's *Le Bourgeois Gentilhomme* with acting, singing, and dancing. Here is a summer theater school for all ages with a most capable faculty. To those student Thespians interested in studying all elements of theater, acting, directing, pantomime, dancing, this school is highly recommended. Address your inquiries to Portia A. Mansfield, Box 4026, Carmel, California.

Monica Moran, daughter of Thelma Ritter, one of America's favorite actresses, is now a first-year student at the non-profit American Academy of Dramatic Arts, New York City, one of the few recommended professional schools on theater. Monica learned from her Mother that success must be earned, that there is no short cut for a solid background in acting techniques.

SHOPPING AROUND

MUTUAL Hardware Corporation, 5-45 49th Avenue, Long Island City 1, New York, is offering a new item for the safety minded theater and auditorium. It permits flameproofing props and drapes easily by means of a 16 ounce aerosol can. The can contains Dupont flameproofing compound which has the New York Fire Department approval.

The Strong Electric Corporation, 520 City Park Avenue, Toledo 1, Ohio, has a new brochure describing the use of carbon arcs for slide projection in schools and colleges. The brochure explains how brilliant pictures up to 30 feet wide can be projected in rooms which need not be darkened.

Lubbock, Texas, High School, Troupe 240, Knox Williams, Sponsor, has recently purchased Strong spotlights for efficient spotlighting their productions. Here is an example of the extent to which schools are equipping their auditoriums with modern, efficient lighting.

NEXT ISSUE — OCTOBER



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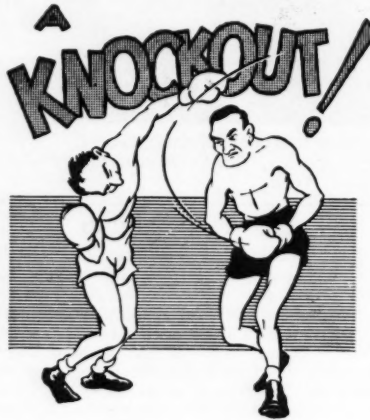
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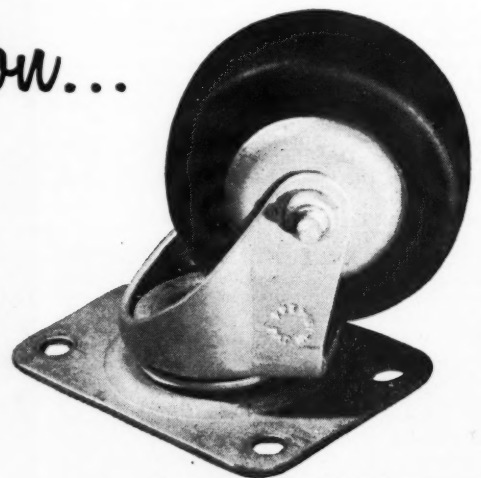
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HARD WORK FOR SALE

By LINDA KIRBY

THE dramatic program in the typical secondary school has been confined too long to the light comedy and the "teen-age" play. There are undoubtedly a number of good reasons why the high school instructors have traditionally shied away from the area of serious drama: the feeling that the work is beyond the capacities of the average young person, a sense of inadequacy on the part of the director that stems from taking on this responsibility as just another extra-curricular activity, a consciousness that the physical facilities are limited in the face of difficult production problems, a recognition that as a rule there is a very stringent budget for production. With its recent production of Tennessee Williams' *The Glass Menagerie*, South Eugene High School faced some of these problems and proved to its own satisfaction that good drama should be a regular part of the total presentation of the dramatics department of every high school. It is true that South Eugene possesses a well-trained, experienced drama instructor in Edward Ragozzino, whereas many other schools often must use either English teachers who have been drafted for this responsibility, or drama teachers with little practical experience. Even such a handicap as this

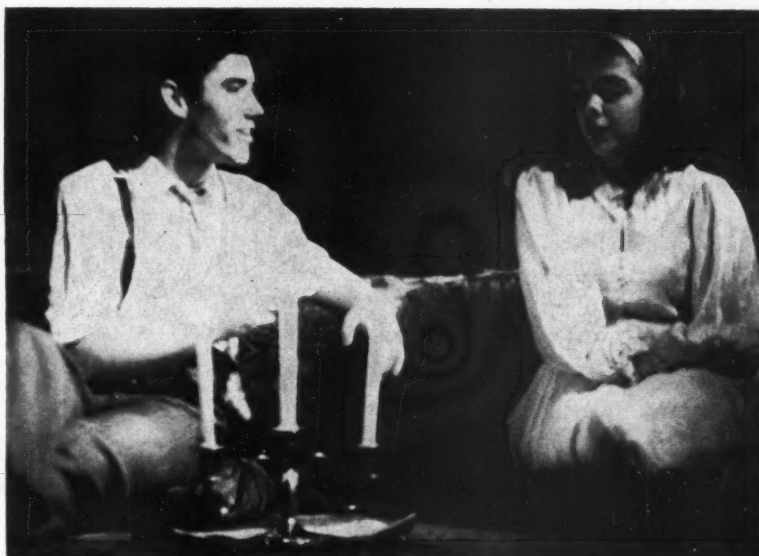


Photo: Charles Aylworth

The Glass Menagerie, Troupe 750, South Eugene, Oreg., High School, Edward Ragozzino, Sponsor

can be overcome with hard work and lots of imagination, however.

While it is a fact that regardless of the size of the secondary school, there is almost a universal feeling of a lack of real talent for serious drama, this lack should not keep high schools from presenting good drama. Actually the characters in most good dramas are nearer to the normal teenager's personal experience than are many of the characters in comedy. If a student possesses intelligence, sensitivity, and the capacity for hard work, with understanding direction he can handle even the most demanding of roles. Most adults would be surprised at the high school student's potential for appreciation and understanding of the aesthetic and the artistic when given ample opportunity and encouragement in these areas.

Many good dramas call for rather extensive production procedures which are beyond the available equipment in most high schools. This situation can be rectified with a minimum of expenditure by the use of perseverance and imagination. While *The Glass Menagerie* calls for something like fifty-three light changes involving ten distinct lighting areas along with some additional special effects, with ingenuity and determined planning there can be a combining of some of the lighting areas, a more judicious use of available variety in lighting in order to produce the same total effect desired with much less actual equipment. Here again the difficulties are often more imagined than real.

Money is always an important factor in the planning of the dramatics program in any school, but royalties on good serious drama cost no more than on poorly written plays and on comedies. Production costs need not be prohibi-

tive, either. In its production of *The Glass Menagerie*, South Eugene High developed a very artistic setting that combined effectiveness and inexpensiveness. The set consisted of three platforms placed together so as to define the living room, the dining room, and the porch. Added to this was a hand rail on the porch, three flats to depict nearby buildings, and a scrim used periodically for effect. With artistic lighting and imaginative directing, this simple set proved to be more than ample as the background for the moving story which was to unfold on the stage. Costuming can be inexpensive if necessary purchases are made at used clothing stores and rummage sales. The full costume for Laura in *The Glass Menagerie* amounted to only two dollars, and the costuming for the other characters was comparable. With experimentation, hard

(Continued on Page 31)



Photo: Charles Aylworth

Very careful application of liquid latex (as described in an earlier Dramatics issue) makes Gail Cockrell's skin become that of an old woman for *The Glass Menagerie*, Troupe 750, South Eugene, Oreg., High School, Edward Ragozzino, Sponsor.



Leon C. Miller, National Secretary, comments on *The Glass Menagerie* to director Edward Ragozzino at the performance given at the Oregon State Conference.

A Silver Anniversary Points to the Future

By BURNET M. HOBGOOD

FROM comparative anonymity with a handful of determined people twenty-five years ago—to an impressive national convention in New York City's fabled Waldorf-Astoria.... That summary indicates the degree of progress achieved by the American Educational Theater Association as it prepares to observe its Silver Anniversary.

The present position, prestige, and nature of AETA can best be observed from August 24 to 30 as the association and its three Divisions entertain upwards of the thousand persons who may be expected to attend this convention. By way of prelude it can be said, however, that the meeting will be one of the most important events of the 1961 theater year.

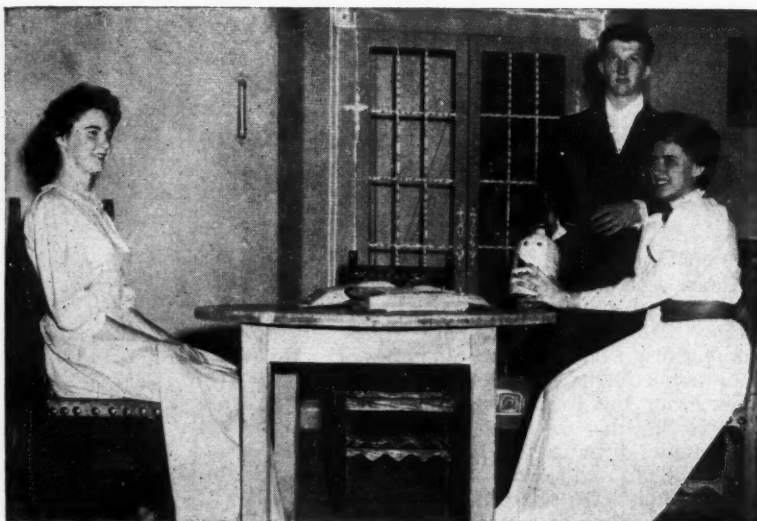
Those who attend the convention will not simply be joining in the observance of an anniversary. They will be demonstrating again what the organization is and what it means to the non-commercial theater in America.

AETA has become important and successful because it represents the profession of the educational and amateur theater in our nation. The workers in non-commercial theater had reached a point a quarter-of-a-century-ago when the effectiveness of their future efforts depended greatly upon this field attaining professional status. What has been achieved toward that end has been significantly the contribution of AETA and its Divisions.

It is for this reason that membership in the association, and participation in its various programs, is intended for all those who are seriously interested in the future of the non-commercial theater in the United States and Canada. Obviously that includes the teachers, directors, designers, managers, scholars, and technicians who are employed either full-time or part-time in educational theater or amateur theater. But it also should be understood to include students who would like to enter this field, and the key supporters of non-commercial theaters.

Dozens of examples may be cited to show the specific kind of contribution AETA has made to its field, most of them springing out of the work of the Projects. The Projects are formally organized research and liaison groups whose purpose is to enrich the store of materials on the theater, to add to our understanding of methods best suited to teaching and play production, and to represent the interests of an increasingly influential profession.

For years directors and teachers had been asserting the importance of such



My Three Angels, Troupe 1682, Winslow, Ariz., High School, Andrew H. Rutter, Sponsor

Europeans as Serlio, Appia, Antoine, and Saxe-Meiningen. But students and co-workers had to be satisfied with second- or third-hand reports on the vital work and discoveries of these men. Through its Rare Books Project, AETA stepped into the breach and has initiated publication of new translations of these men's books. Now all can study their ideas first-hand.

The traditional fascination which theater holds for the public has always led to the appearance of fine articles on theater art in a wide variety of publications. No reader of periodicals, regardless of how determined he might be, could keep up with it all. Through its Bibliography Project, AETA has begun publishing careful listings on theatrical publications in the United States over the last twenty-five years.

High school students and university theaters began finding one thing in common during the past decade: there was very little reliable or specific information available on the educational theater. The young student had difficulty making a choice of school in which to pursue theater study, and the college drama programs had no sound basis for a comparison of their approaches and methods with work done elsewhere. The College Curriculum Project therefore compiled, and AETA published, the *Directory of American College Theater*, which presents detailed information on theater study in all accredited colleges and universities in the U. S.

Many of the results of the AETA Projects' work have appeared in that publication so valuable to the professional in this field: the *Educational Theater Journal*. There is, for instance, an annual listing of plays most frequently produced by educational theaters, prepared by the Production Lists Project. Out of this annual compilation and analysis has come the current plan for a manual of play selection, which will

not only list frequently produced plays but will also give production notes on each one (500 plays are to be included).

Now added to the program of the general association are the programs of the three organizations which are known as AETA Divisions. The oldest of these is the dynamic Children's Theater Conference, which has exerted an often unrecognized impact on the nation's development of talent and expressiveness in youth. Appropriately, the first three days of this summer's convention are given to CTC's own meetings.

Following the CTC meetings in New York will be those of the Secondary School Theater Conference, whose focus is the high school dramatics program and the responsibilities of teachers, and the American Community Theater Association, which seeks to improve and strengthen the work of civic and little theater groups.

When it welcomed these new Divisions into its structure, AETA became in fact the rightful spokesman for American amateur theater.

It should be clear that AETA does not compete with other theater organizations, nor does it duplicate the valuable activities carried on by them in setting standards for student and group achievement, in the classroom or on the stage. The most cordial relations are maintained with companion organizations, most of which have a voting seat on the AETA Board of Directors. AETA has even been instrumental in according long-overdue recognition to the work of its companion organizations, such as the National Thespian Society.

Rather than stimulating division of purpose, AETA has become a unifying central organization for education and amateur theater in America. This is its achievement as it reaches its Silver Anniversary.

The challenge of its next quarter-century will be even more exciting and important.

THE END OF AN ERA

By DELWIN B. DUSENBURY

IN 1927 Joseph P. Kennedy, then known as the President of a leading film company rather than as the father of the President of the United States, noted that the motion picture industry was "the fourth largest industry in this country" with an investment of a billion and a half dollars. In three decades motion pictures had moved from the primitive peepshow in a converted store and nickelodeon located in the less fashionable section of a city to luxurious "million dollar palaces." As early as 1914 Mitchell Mark, an enterprising showman, opened the Strand in New York, the first Broadway theater built expressly for movies, and inaugurated a new era in theater construction. With lavish interiors, rich carpeting, magnificent chandeliers, comfortable seats, costumed ushers, and a symphony orchestra or a gigantic organ, motion picture audiences could now enjoy their entertainment in comfort. In 1928 alone some \$162,000,000 was spent on new theaters in the major business areas and outlying neighborhoods of urban centers as well as in numerous small towns throughout the country. Admission prices increased so that the movies were no longer "a poor man's entertainment."

Production costs too had increased. In 1915 Griffith's film spectacle, *Birth of a Nation*, cost \$100,000. Ten years later, *Ben Hur*, one of the great silent film spectacles, cost \$6,000,000. The average five-reel picture in 1920 cost \$40,000 to \$80,000 as compared with budgets of \$500 to \$2,000 for the early efforts of the film pioneers. Production costs kept increasing despite the efforts of the group



The smoldering eyes and flaring nostrils of Rudolph Valentino (1895-1926) as he appeared in his last picture, *The Son of the Sheik* (1926) with the Hungarian actress, Vilma Banky

of shrewd and resourceful men who had gained control of the new industry. Among the leaders were Adolph Zukor, a fur dealer who had invested in a penny arcade; Marcus Loew, a fur merchant; Lewis J. Selznick, a jewelry store owner; Carl Laemmle, who had come from Germany at the age of 17 and who after 20 years of working in a Wisconsin clothing store, opened a nickelodeon in Chicago; William Fox, a cloth sponger on New York's east side; the Schenck brothers — Joseph, a druggist, and Nicholas, an amusement park owner; Jesse L. Lasky, a cornet player, booking agent, and producer; the Warner brothers from Pennsylvania; and Harry and Jack Cohn, office boys in an advertising agency before founding Columbia Pictures in 1924. These men and others gained great power in controlling all phases of the industry. Along with building theaters,

they acquired enormous tracts of land around Hollywood for spacious studios, offices, scene shops, laboratories, and other production facilities.

As a further means of controlling all phases of the industry, Paramount Pictures instituted a system of "block booking" which made it mandatory for the exhibitor to rent a specific number of films within a definite time period. As a result, in 1917 First National was organized by 27 executives of established theater chains who proceeded to sign contracts with independent producers and avoid the commitments of "block booking." Eventually First National established its own production studios while Paramount Pictures organized a theater circuit to exhibit films. The battle of the film giants continued sporadically throughout the era of silent films and into the age of sound pictures. Millions of dollars were at stake, and the doors were always open for enterprising newcomers. For example, in 1907 Louis B. Mayer, a young Russian, whose family had emigrated to St. John's New Brunswick, and who in 1904 had been a helper in a Boston junk yard, rented a nickelodeon in Haverhill, Massachusetts. By 1914 he had established his own film exchange and the following year helped form the Metro Picture Corporation. He acquired the New England franchise to rent *Birth of a Nation*, which resulted in a half million dollar profit. While Mayer was primarily an exhibitor, he could not resist the production side of the industry. Along with the financial manipulations in the production, exhibition, and a distribution of films, another major asset of the industry was also an item of barter — the "star." Adolph Zukor of Paramount Pictures established the principle of literally buying "stars" by offering higher salaries to the leading actors of his competitors. Thus Mayer in establishing his production unit lured Anita Stewart, leading lady of the silent

(Continued on Page 29)



A historic moment in the development of films as "big business" when the papers of incorporation were signed creating United Artists Corporation on April 17, 1919. Left to right, in the foreground, are the founders, the "Big Four of Hollywood," D. W. Griffith, Mary Pickford, Charles Chaplin, and Douglas Fairbanks, Sr., with their attorneys.

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desperate efforts of the Air Force to classify this highly unclassifiable mountain boy. The second half sends our hero off in an airplane manned by some weary flying officers, most of them suffering from hangovers. It is an enormously comic voyage, even though the plane does get lost and finds itself heading towards an atomic explosion in Yucca Flats. . . . What makes the success of **NO TIME FOR SERGEANTS** is that its central character is so engaging and his adventures, whether exactly clear or not, are so consistently funny. There are very few moments when hilarious things aren't taking place, and there is the additional factor that you find yourself always pulling for its endearing hero."

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One-Act Play Management

By PAUL A. CARMACK

THE principal ingredient in successful production of the one-act play is the proficiency of the play director. However, this article deals with details to be considered *outside of play direction*. First, it is not possible for one person to lay out the completed plan for play directing which can be used equally well by another person. It may be possible to give a plan which will be of some assistance to another director by carbon copy reproduction of plans. But the main ingredient of the director's "dramatic instinct" cannot be transmitted. It is personal. It is an ability to bring the script to life by an instinct to create a total pattern for this play as seen by this director. Another director will see this total pattern in his own way. This creation arises out of his own dramatic instinct.

This article will then offer suggestions for management of details which are *not* play directions per se.

SELECTION OF THE ONE-ACT PLAY

Likely it is needless advice to stress the importance of selecting a *good* play. Even if the royalty for the play seems costly, it is not the place to economize. The large amount of time and effort which will go into the production of the one-act play calls for the best vehicle for the dramatic effort. To select something less than the best play will color all later efforts. It will be similar to buying a poor automobile as a bargain and then try to make up for its indifferent appearance by buying a variety of auto supply store accessories to give the impression of a fine car.

The National Thespian Society can provide you with approved lists of one-act plays. Let us assume that you have selected the good play for your cast and start from there to get ready for a play festival production.

TYPICAL PLAY FESTIVAL CONDITIONS

Most festival stage managers expect to offer a few basic pieces of furniture and a "bare stage" setting. It is possible to create the illusion with a minimum of properties and decoration. If you have any unusual effects, bring them along, but don't expect favored treatment. Live within the conditions without complaint. Whether the play is presented before critics or not, a check list of things to be considered during the evaluation of the performance will help the director and the actors as well.

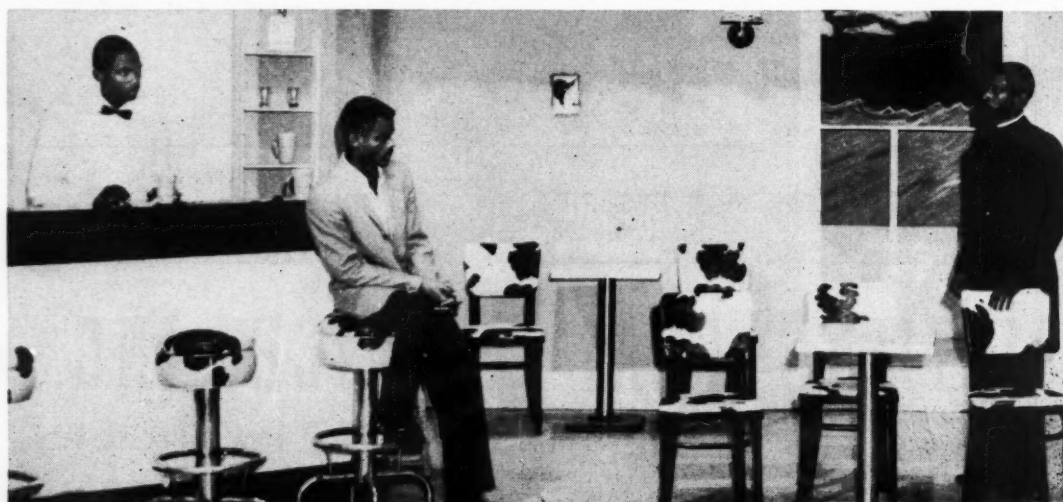
A LIST OF SUGGESTIONS FOR A

DRAMA CRITIQUE

(Asterisk highlights important items)

- A. The Play Choice
 - *1. The play must have literary, artistic and dramatic value. It must be a worthy presentation for all the audience, including the critics.
 2. The play must have audience appeal.
 3. It must be suitable for the occasion.
 4. The players must like it. Are they "comfortable" in their roles?
 5. Does the play fit the limitations of this cast?
- B. Acting
 1. The pantomime must also tell the story by the use of eyes, head, and feet. Silence will convey its own eloquence.
 - *2. Is the audience transported by the illusion created? Is it believable enough to accept effortlessly?
 3. There must be unforced spontaneity.
 4. Has the teamwork achieved cooperative synchronization?
 5. Is there a fluency of dialogue and action which achieves smoothness?
 6. Does the production capture the author's mood?
 7. Is the treatment of emotion appropriate?
 8. Does the motivation achieve proper reasons for each action?
 9. Does the actor seem to "think with" the audience?
10. The acting in this play was not:
 - a. artificial b. stilted e. affected
 - d. overemotionalized e. superficial
 - f. for "exhibition" purposes, or
 - g. static
11. The play's characterization and interpretation achieved excellence because the players:
 - a. stayed in character b. made accurate portrayal c. established a convincing portrayal of the "characters" and d. projected the spirit of the play with a sympathetic understanding of the author's purpose e. conveyed the purpose to the audience f. accomplished the plot and theme
12. Tempo and Rhythm
 - *a. The timing of cues and entrances are habitually proper. There is no distraction.
 - b. The play mechanics have a precision which is swift, exact, clear, but unobtrusive.
 - *c. Variety and contrast have balance and animation.
 - d. The climax is clear and is satisfying to the audience.
 - *e. The tempo is appropriate for each character and in turn for this play.
13. The atmosphere of the total impact of the performance *pleases* visually, orally, and creates satisfaction of purpose.
14. Voice and Diction
 - a. Articulation and enunciation make for ease of reception by the audience. The voice and diction must be appropriate for the characters portrayed.
 - b. The projection coincides with the best of clarity.
 - *c. The utterances make intelligibility effortless.
 - *d. The actors have voice naturalness, and the character is brought off with ease.
 - e. If dialect is required, it must be appropriate but not made an end in itself.
 - *f. The phrasing and pauses of the lines must be carefully studied, planned, and practiced.
 - g. Fluency is a *must*.
 - *15. The use of imagination marks the beginning of distinction (in any of the arts).
- C. Direction
 1. In casting this play the director has carefully considered appropriateness

(Continued on Page 28)



Outward Bound, Troupe 2112, B. T. Washington High School, Miami, Fla.,
Leroy Washington, Sponsor

RHINOCEROS

By CHARLES JONES

THERE is no doubt that *Rhinoceros* is a rather unusual name for a play, but allow me to observe that the play bearing this name by French-Romanian playwright Eugene Ionesco is one of the most unusual, most unconventional comedies to ever arrive on the Broadway scene.

Rhinoceros opened in January at the Longacre Theater in New York with unanimous praise from all the Broadway critics, and from all indications it will be a leading contender for the coveted Drama Critics Circle Award for the best play of the year.

Rhinoceros is full of wild antics and exaggerated situations bordering on the absurd, but it is also an intellectually stimulating production because playwright Ionesco is boldly telling an allegorical tale noting the effects of mass conformity, a menace to our modern society. The sharply delineated characters personify various traits to be found in all of us as they show only too clearly the direction in which man is moving and the gradual shape he is taking. The shape is that of a big, stupid, ugly beast symbolized in the play by, as you have probably guessed, the rhinoceros.

The only conventional aspect of formal play structure to which Ionesco has adhered is to break up the production into the three acts. From the opening scene until the final curtain, he bangs away unrelentingly and obviously at the theme of man's progressive degeneracy into a brutish animal state. Ionesco provides causes and shows effects, but since he is not a philosopher, he does not attempt to pose any solutions in his thesis.

In his process of writing an end to the human race, Ionesco uses his characters who represent a cross section of small town citizenry to provide satirical commentaries by the dozens on the foibles of mankind and the inconsistencies of human behavior.

The setting for Act I is a square in a small town on a quiet Sunday morn-



Eli Wallach as a timid office clerk, Anne Jackson as his girl-friend, and Zero Mostel as a pompous egotist star in Eugene Ionesco's *Rhinoceros* currently playing at the Longacre Theater in New York.

ing, represented by a side-walk cafe and a grocery store. A logician wanders in and out of the set and at opportune times between the dialogue of others he interjects syllogisms and all sorts of illogical logic. "War is an irrational thing," he boldly states at one point without explanation. Another time he reasons, "All cats die. Socrates died. So Socrates was a cat. Logic has just revealed this fact."

While the major characters, Berrenger, a meek office clerk, and his friend John, a pompous, egotistical fat man, sit conversing at one of the cafe tables, they are startled to see a rhinoceros charging down the street.

The characters or the audience are not aware that the ugly, bellowing rhino was once a member of the human race until Act II when a respected employee of a publishing firm turns into a rhinoceros and chases his wife right up to the door of his office building. When the animal roars a couple of times, the wife recognizes it as her husband. She yells out the window, "If you want a divorce, you'll be completely justified."

From this point on, literally everyone in the town is transformed into a rhinoceros with the exception of Berrenger who insists on retaining his individuality, as the last man on earth. Berrenger registers hope for humanity in the final moments of the play in a dismal prehistoric atmosphere dominated by sounds of snorting, roaring herds of rhinoceroses stampeding up and down the streets.

Many directors across the country who have staged Thornton Wilder's *Skin of Our Teeth* or Giraudoux's *Madwoman of Chaillot* can look forward with great anticipation to producing *Rhinoceros*. It's a hilarious play; it's an intellectually exciting play; and, above all, it's a marvelously playable play.

If you're wondering if real, live rhinoceroses appear in the play or actors in animal suits, the answer is no. The actors' reactions, the audience's imagination, and some vivid, realistic sound effects take care of this problem nicely.

Featured in the Broadway cast of *Rhinoceros* are Eli Wallach, Zero Mostel, and Anne Jackson.

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THEATER



FOR CHILDREN



FRIEDA E. REED

A SHORT COURSE IN CHILDREN'S THEATER

THERE is probably no short cut to any of the arts or professions that will by-pass years of study and experience; there is probably no "Do-it-yourself" manual or "short course" which in itself is adequate. If there were such a guide possible, the new book, *Children's Theatre** by Davis and Watkins, would certainly be it. Both authors, out of extensive training and wide experience in Children's Theater, have cut through much of the non-essential theorizing that often characterizes such a text and have presented a wealth of specific material that should be invaluable to any individual or group interested in theater for children.

Jed H. Davis, one of the co-authors, is director of Children's Theater and Stage Lighting at the University of Kansas; he initiated the Children's Theater program at Macalester College, and until recently directed the Children's Theater at Michigan State University. The other co-author, Mary Jane Larson Watkins, is assistant professor of drama at San Fernando Valley State College, where she teaches creative dramatics, children's theater, and speech and dramatic activities in the elementary school. The authors bring to the presentation in *Children's Theatre*, in addition to extensive training and experience, the zest of youth which is a necessary concomitant for any worker with children. The tone of the volume is set in the

* Harper & Brothers, 49 East 33rd Street, New York 16, N.Y., 1960



Greensleeves' Magic, University of Kansas, Lawrence, Kansas, Jed H. Davis, Director

preface in which the authors say: "Enthusiasm and dedication are obviously essential in children's theater work, but we also advocate a high degree of scholarship. Without knowledge of basic theories and practices our work is bound to be hollow—truly 'full of sound and fury, signifying nothing.'"

The authors further indicate their purpose in this book when they say: "Finally, we recognize that this book takes a stand for *strongly directed* theater for children. We admit, furthermore, that the stand is controversial, but we hope the reader will find it justified and agree that it is the only way our stated purposes can be achieved."

Since the book follows a logical organization and sequence, perhaps it is worthwhile to follow the plan of the book in this review. The first chapter, "The Century of the Child," is a neat package of information dealing with the development of interest in and work with CT during the twentieth century. Since the obvious function of this work is a guide to *work* with CT, the reader appreciates the conciseness and lack of

unnecessary detail in this introductory chapter.

The idea of the second chapter is reflected and reiterated throughout the entire volume, "Children's Theater is Good Theater." The authors warn against any theater organization for children which is designed primarily for the benefit of the producers—an organization which exploits the children. They say: "Our major purpose of plays for children must be to provide them with a true *theater* experience. . . . Unless we can guarantee these things, the children's time would be better spent on the sand lot or around the house where actual *dramatic* experiences are more likely to occur."

The next chapter entitled "The Audience and the Play" deals perceptively with such matters as types of appeal to various age levels, the importance of *identification*, and such expected patterns of response as humor, excitement, fear, boredom, embarrassment—and the elements in the production which have a tendency to elicit these responses. Among the many apt comments in this chapter, there are two particularly notable ones: the first has to do with long expository passages, which inevitably contribute to boredom in the young audiences; the second has to do with "love scenes" which are likely to foment unfavorable audience reaction because of the embarrassment to the youngsters.

"The Playwright at Work" is a valuable portion of the book, whether or not the reader-producer has any intention of turning playwright because obliquely it indicates what should and should not be in a children's play, and thus is an excellent aid in choice of script for production. Here the matter of theme implicit in the play rather than as an overt label is stressed. The matter of adequate protagonist and antagonist easily recognized as such is stressed as are matters of motivation of action, the importance of dialogue that furthers the plot, and



The Curious Savage, Troupe 821, Clover Park High School, Tacoma, Wash., Virginia G. Heidbreder, Sponsor



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CLOVERLOT
ANCHORAGE, KENTUCKY

the important matter of length of a children's play.

While the chapter "The Director Prepares" should be an old familiar story to any director, one needs only to be a member of the audience at some of the so-called productions for children to know that the matters of this chapter cannot be too strongly or too frequently stressed. In addition to wise and carefully planned choice of play, there is detailed material on methods of tryouts, and important stress on preblocking. It would seem to this reviewer that on this latter area there cannot be too much emphasis. The director *must* know before he ever meets the cast for rehearsal what the plan of action is to be and why. In connection with the process of blocking a children's play, two points stressed that should be gospel to any director are the following: "The director surely tempts fate if he allows more than four lines of dialogue to elapse without some kind of movement on stage;" the second vital direction has to do with frequent chase scenes which are always a delight to the child audience. In connection with the matter of blocking, sample prompt book pages are given in the Appendices. While there are various methods of indicating blocking the important thing is that the director come to grips with his plans ahead of rehearsal time, taking into consideration basic principles; otherwise, he can expect chaos in rehearsal and lack of emphasis and rhythm in production.

Closely allied with the matter of director's preparation is the chapter called "The Director and Actors Work Together." While the individual director may see fit to vary in the amount of time devoted to the various phases of the play, here again, it is important that he come to grips with this matter in the preplanning stage and make a rehearsal schedule which should be in the hands of every cast member. A good sample rehearsal schedule is included in this chapter. It is good to see that the authors say in vehement tones where the director belongs during production of the play --- *in the audience*, where he can criticize intelligently the work of actors and crew and where he can observe audience response. If the director has done his work well, he should be a nuisance backstage at the time of production!

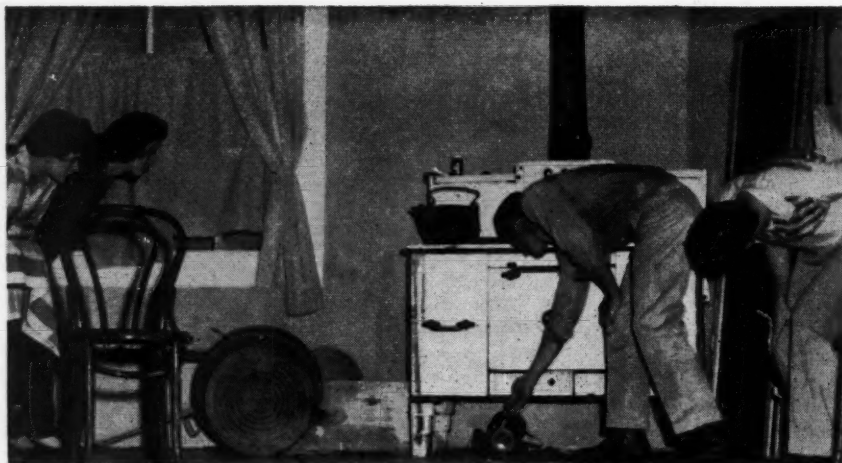
Chapters VII and VIII called respectively "The Production is Designed" and "The Production is Mounted" have to do with the functions of the scene designer-technical direction and are concerned with the visual elements of the production. The authors indicate clearly the three important functions of this element of the production: to "help the children understand where, when, and under what circumstances the action is taking place; to help the actors tell the story; to arouse ideas and emotions relevant to the themes being expressed by the playwright." These chapters include an abundance of information concern-

ing types of sets, materials available and useful, and very specific information about the use of these materials, even to the point of giving directions for the making of frequently needed props and makeup devices.

"Children's Theater is a Business" and "Children's Theater on Tour" contain fine material for handling the important business phases of the children's play productions. "Children's Theater is a Profession" rightly presents the importance of Children's Theater as a reputable phase of our intellectual life comparable with adult theater and deprecates it as a fumbling sort of inept hobby of groups looking for something to do with too much leisure time.

No review of this book should omit the fine "Tabulation of Plays for Children." The authors make no claim that these 150 plays are an exclusive list of suitable plays for children, and they stress that no such list takes the place of the individual director's own extensive reading of play scripts; however, the list is a good one, and the annotations including "special requirements" for each play listed are exceedingly valuable.

In a review of this sort, it is impossible to do justice to a book as thoroughly packed with information as this one, but it is hoped that the many Thespian groups that are adopting CT as one of their functions will acquaint themselves with this most excellent aid to their work.



The Egg and I, Troupe 422, Broken Arrow, Okla., High School, Marie Hicks, Sponsor

THE EGG AND I

Broken Arrow, Okla., High School

WHEN it is play hunting time in the classroom, it is refreshing to encounter a clean, wholesome bit of entertainment. *The Egg and I* is all of this and more too because it is an appealing comedy whose keynote is the human touch plus a keen character challenge.

The sparkling plot centers around Don Macdonald and his family who must solve their many personal problems, such as locating money enough to keep their small, run-down chicken farm from going down hill, preventing the roof from leaking all over the many guests, and entertaining lovers—old and new.

The simple interior of Betty Macdonald's kitchen makes staging *The Egg and I* a pleasure. It is a livable kitchen with rough walls and plain furniture. The most important item in the kitchen is the old-fashioned stove with an oven large enough to put one's feet in (if feet are wet).

Casting problems are challenging yet easily managed so long as there is a dynamic Betty who can laugh or cry as

the occasion demands, an even tempered Don, and two delightful teenage girls with contrasting personalities.

Costuming does not present special problems in this play because current styles, in keeping with the season, are acceptable. The seasonal changes throughout are made apparent through the picture window that is used in the kitchen.

The Egg and I is a comedy with a heart and with unusual accents, such as live baby chickens (with strong voices) and a much alive pullet.

Yes, this play has a personality all its own, generously sprinkled with surprises. A few of the surprises are focused on a strange Indian chief, one blanket, an umbrella which seems to be used to conceal lovers, and an old girlfriend from yesterday's page who marches and sings all over the farm.

We had fun staging this show with its effortless humor, down-to-earth characters, quaint situations, and haunting breath of spring which flowed from scene to scene. We recommend this play because we found it to be a theater treat for audience, students, and director.

MARIE HICKS

Sponsor, Troupe 422

PLAYS OF THE MONTH

Edited By EARL BLANK

MUCH ADO ABOUT NOTHING

T. L. Handy High School, Bay City, Mich.

THERE are two parallel plots in *Much Ado*: Claudio and Hero, the romantic type of love affair, and Beatrice and Benedick, the tempestuous love affair. The story of the play follows these two love affairs and how they intertwine and separate happily at the end.

The conflict between the two leads in *Much Ado about Nothing* is similar to that in *Taming of the Shrew*. The latter had been a successful play for our school and students, so our choice was influenced by this previous success. We decided early in our planning to do this play with touches of elegance. Stylized Elizabethan was the period for the costuming chosen. This meant ruffs at the neck and at the wrists in costuming; the dresses had bustlerolls and low-waisted tops with pointed fronts at the waists; the men's tunics were ornate, short and pointed at the waists. The main departure in costuming for the men was the elimination of the short breeches.

The staging had touches of this planned elegance that we were striving for. The set itself was a unit set with minor changes made in view of the audience to indicate the change in location. The main feature of this set was a series of arches across the back which served as the focal point for the garden, street, church, and graveyard scenes with quick changes of props. The colors used in staging the play were gold with touches of red and saffron green with white the predominate shade. These colors were repeated in the costumes much or slightly depending on the character. The



Much Ado About Nothing, Troupe 143, T.L. Handy High School, Bay City, Mich.,
Clarence R. Murphy, Sponsor; Ernest J. Maurer, Designer

ONDINE
THE EGG AND I
THE THIRTEENTH CHAIR
MUCH ADO ABOUT NOTHING

overall effect was stunning and a visual delight. In adapting the play for production, the director continued policies proved in previous productions. Archaic or obsolete words and phrases were replaced with words and phrases with equal number of syllables which would be more easily understood and still not harm the meter of the line.

The production was played from beginning to end without closing the curtain, moving from scene to scene with not a pause or wait for the audience. The action of the play flowed well, and this was due to the clever stage design worked out by our designer, Ernest Mauer, a member of the art faculty. He and his students also made all of the hats and props.

Much Ado about Nothing was our sixth annual production of a play by Shakespeare. It was our most elegant, most subtly funny, smoothest running production of these to date.

CLARENCE R. MURPHY
Sponsor, Troupe 143

THE THIRTEENTH CHAIR
Iron Mountain, Mich., Sr. H.S.

THE choice of Bayard Veiller's *The Thirteenth Chair* was indeed a wise one for Troupe 174. Never before, in our experience, has a play afforded actors, stage crews, and director such a splendid opportunity for individual expression. Our organization had been diligently seeking a play with three factors in mind: (1) an evenly balanced cast, (2) a murder mystery, (3) a novelty angle. *The Thirteenth Chair* met all of these requirements plus providing first class entertainment for our audiences.

The story involves a seance medium



The Thirteenth Chair, Troupe 174, Iron Mountain, Mich., High School,
Warren Weber, Sponsor

of Irish descent whose daughter Helen is engaged to wealthy Will Crosby. Unusual circumstances arise to create a sequence of events, including a murder which holds the audience in suspense throughout. With a play of this caliber much depended upon the realism shown by the Thespians as they interpreted their roles. A constant challenge was evident in the dramatization of Irish Madame LaGrange and the police inspector, Tim Donahue.

Technically the play had several new obstacles for our group. However, the stage crew successfully solved these after several experiments. One stage hand remained suspended on a catwalk above the ceiling of the set poised to drop the murder knife for the entire third act. The knife drew a gasp of surprise from every audience. Invisible wire was used here, as well as for the mysteriously hovering table, maneuvered by Madame LaGrange.

Unusual lighting, a flapping shade, eerie voices emanating from strange places kept the audience in an almost continuous state of suspense.

This adult mystery proved to be one

of the most gratifying experiences our dramatic group has ever encountered. The costuming, dialect study, the opportunity for expression and interpretation provided a challenge met by all.

WARREN WEBER

Sponsor, Troupe 174

ONDINE

Central High School, Duluth, Minn.

AFTER time takes its toll, Jean Giraudoux may well rank with Shaw in greatness among this century's dramatists. *Ondine* is a delightfully beautiful romantic fantasy, based on the legendary story of the water nymph and the knight, who fall in love and are tragically separated because they belong to different worlds, the irreconcilable human world and the world of nature. *Ondine* can be enjoyed simply as a romance, but the play also moves on other levels that stimulates the mind with its philosophy, presented through sound, movement and color.

Ondine must focus on the two roles of Hans and Ondine, the knight and the water sprite. Ondine must have sparkle, beauty, sprightliness, and grace

(Continued on Page 27)



Ondine, Troupe 506, Central High School, Duluth, Minn., Dale M. Baum, Sponsor

ASSEMBLY EXTRAORDINARY

By JOHN SHANE

WHAT elements in a dramatic production does an audience best respond to? This question has puzzled every playwright from the ancient Greeks to our contemporaries. Many feel in order to draw the average crowd the substance of a production has to be of the same realm, intellectual thought; or lack of it, humor and dramatic staging as the man on the street is acquainted with.

Oftentimes though, there emerges from the ranks of authors what we might call "a radical." His staging techniques, his script, his characters are a contradiction to what the average playwright produces. Thornton Wilder's *The Skin of Our Teeth* genuinely supports the contention of some radicals who feel that the curious fact about the theater is that the greatest successes are usually those plays that desert the currently popular patterns and bring true novelty to the stage.

The skits presented at women's clubs and the assemblies presented before a student body frequently find themselves in the rut of conformity.

However, the 1960 graduating class of Lawton Senior High School in Lawton, Oklahoma, realizing their lack of talent in singing and piano concerts, planned their class assembly with the same fear that Mr. Wilder must have had the evening that *The Skin of Our Teeth* opened. They turned to the unusual, individualistic form of society, the Bohemian, the beatnik, for their material.



Scene from the Senior Assembly, Lawton, Okla., High School

With originality, freshness, and versatility, they used a radical stage technique and story.

As far as staging went, the seniors decided that their sets would be as simple as possible. After a few trials they decided that a bare stage, with all the curtains flown and the bare brick wall for a backdrop would be their only set. The complete absence of curtains on this assembly also helped to create another radical effect. In any production the barrier between the actor and his audience is the curtain; and with the curtains gone this group had succeeded in bringing the audience closer to the performers and making them feel more a part of the assembly.

The accomplishment of this feat was brought about by putting blue and green gelatins over all of the house lights. The change from the usual white house lights to the blues and greens carried the desired effect beautifully. Another differ-

ent idea used was the placement of the light battens. Since there were no curtains to hide any of the battens, it was decided that the battens would be suspended at all different levels starting at about eight feet above the stage and working upward. The odd placement of the lights gave extraordinary effects on the stage—always using dim blues and greens and occasionally reds. The spots and floods produced color "patterns" on the floor so that a performer walking across the stage would walk through about five different color patterns.

These staging effects coupled with some very unusual numbers (a beatnik dance and several bizarre song numbers) and some unusual entrances (program started with a Volkswagen roaring onto stage from a big sliding door at the back of the stage) succeeded in producing the effect of a totally unconventional and a totally enjoyed assembly.

BROADWAY LINE-UP

ADVISE AND CONSENT (Royale), drama, Ed Begley, Richard Kiley, Chester Morris.

BEST MAN (Morosco), comedy-drama, Melvyn Douglas, Lee Tracy.

BYE, BYE, BIRDIE (Shubert), musical comedy, Chita Rivera, Dick Van Dyke.

CAMELOT (Majestic), musical comedy, Richard Burton, Julie Andrews.

DO RE MI (St. James), musical comedy, Phil Silvers.

EVENING WITH MIKE NICHOLS AND ELAINE MAY (Golden), revue.

FIORIELLO (Broadhurst), musical comedy, Tom Bosley, Pat Stanley.

MIRACLE WORKER (Playhouse), drama, Suzanne Pleshette, Patty Duke.

MUSIC MAN (Broadway), musical comedy.

MY FAIR LADY (Hellinger), musical comedy, Michael Allinson, Margot Moser.

RHINOCEROS (Longacre), comedy drama, Eli Wallach, Zero Mostel.

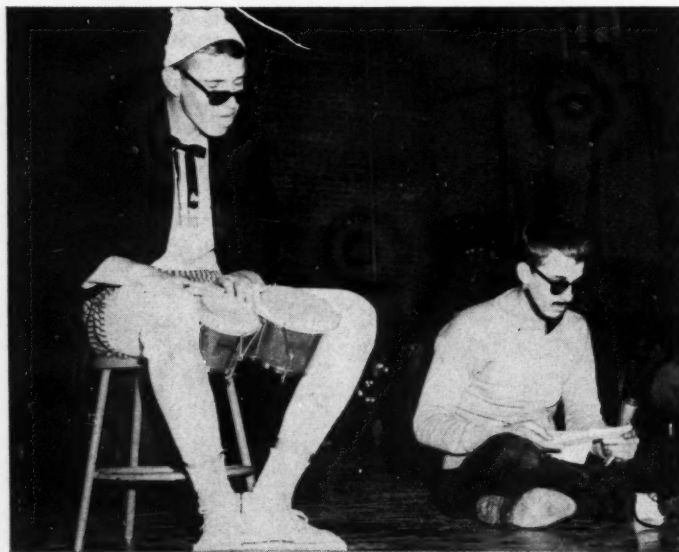
SHOW GIRL (O'Neill), revue, Carol Channing.

SOUND OF MUSIC (Lunt-Fontanne), musical drama, Mary Martin.

TENDERLOIN (46th St.), musical comedy, Maurice Evans.

UNSINKABLE MOLLY BROWN (Winter Garden), musical comedy.

WILDCAT (Alvin), musical comedy, Lucille Ball.



Another scene from the Senior Assembly at Lawton, Oklahoma, High School.

Thespian Chatter

VASSAR, MICHIGAN

Troupe 1303

On January 12, 1960, Troupe 1303 of The National Thespian Society was formally established at Vassar High School. The installation of officers and members was initiated by the local troupe. The stage was beautifully decorated with the Thespian colors, insignia, and flowers.

During the year we were responsible for the stage, setting up for assemblies, programs, etc. We worked closely with the Dramatics Class, helping them in many of their activities. The members produced the Children's play, *Many Moons*, which was held on May 4.

We are eagerly waiting for our fall activities and hope to make our troupe a more active one throughout the year. — Mardean Gray, Secretary

MANY, LOUISIANA

Troupe 631

Charter Troupe 631 was established at Many High School, November 7, 1960. The induction and initiation ceremony was held at a charter member's home. Dr. Edna West, director of dramatics at Northwestern State College, Natchitoches, Louisiana, accompanied by three Alpha Psi Omega drama majors, conducted the initiation ceremony. Our group is most enthusiastic about presenting a number of special Christmas plays.

The troupe will go on a field trip to see a non-professional production of *The Crucible* by Arthur Miller. The entire student body is interested in the progress of this new organization. — Nonie Lucius, Vice-President

CODY, WYOMING

Troupe 4

National Thespian Troup 4 of Cody, Wyoming, has presented another very successful fairy tale, *Rumpelstiltskin*.

Last year we started the tradition of staging a Children's Theater at least once a year by giving the play, *Cinderella*. Elmer, the elephant, portrayed by two members of our troupe, proved to be a very popular mascot for both plays.

Rumpelstiltskin had a two-fold purpose: one was to please the young audience; the other to purchase a scrim curtain, which added very much to the effect of the play.

We have found that this Children's Theater also draws a large audience of appreciative adults. The participants in our Children's Lit-

tle Theater have also derived great pleasure in putting on these plays. — Loretta Schmucker, Secretary

LIBERTY, MISSOURI

Troupe 1663

Many schools in the state of Missouri are members of the National Thespian Society. We at Liberty High School are happy to join our fellow Missourians and all other member schools as proud possessors of a National Thespian charter. We have eleven charter members, each of whom has met all requirements, making him eligible to be a Thespian. In a special student assembly December 21, 1960, Troupe 1663 was installed and the members and officers initiated. Taking the Thespian Oath of Membership the five officers and six members pledged themselves to the increased excellence of the dramatic arts in Liberty High School. We will strive toward this

goal by our future dramatic productions, speech contests, and by projects taken up by our troupe. We plan to organize an active drama club whose members will be Thespian Neophytes.

It is our desire to excel in dramatics so that our troupe may be looked upon by the community with pride. — Donald Karlstrom, Scribe

WINSLOW, ARIZONA

Troupe 1682

Ever try to present a senior play when you didn't even have a school? Well, that's just exactly what the seniors of WHS, Troupe 1682, did this year. Shortly before classes were scheduled to open in September, a fire swept Winslow High, destroying most of the building. Emergency arrangements were made and the high school students were shifted into the junior high building to observe the first part of a double session—7:00 a.m. to noon.

What was to become of our program of plays? Fortunately, we have an optimistic and enthusiastic Thespian sponsor and director of plays, Andrew Rutter. Under his direction, we selected *My Three Angels* by Sam and Bella Spewack and scheduled it for November 18. Though the auditorium and stage had not



The Diary of Anne Frank, Troupe 269, North College Hill High School, Cincinnati, Ohio, Ronald Longstreth, Sponsor



Pirates of Penzance, Troupe 2020, John Rennie High School, Pointe Claire, Que., Canada, John D. Howes, Sponsor

1961 — REGIONAL CONFERENCES — 1962

- NEW YORK** Drama Festival, State University of N.Y. Agricultural and Tech. Institute, Alfred, New York, Kathleen Wright, Program Chairman; Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg High School, May 3-7.
- NEW YORK** Horace Greeley High School, Chappaqua, John Sweet, Sponsor, Troupe 1224, Program Chairman, May 12.
- NEW YORK** Simpson High School, Huntington, Clint Marantz, Sponsor, Troupe 603, Program Chairman; Charles L. Jones, Regional Director and Sponsor, Troupe 861, Port Jefferson High School, May 13.
- OHIO** Harding High School, Warren, Ohio, Kathleen Kelly, Sponsor, Troupe 1249, Program Chairman; Florence E. Hill, Regional Director and Sponsor, Troupe 66, Lehman High School, Canton, October 21.
- OHIO** North College Hill High School, Cincinnati, Mr. Ronald Longstreth, Sponsor, Troupe 269, Program Chairman; Florence E. Hill, State Director and Sponsor, Troupe 66, Lehman High School, Canton, December 2.
- OREGON** University of Portland, Portland, Wes Tolliver, Sponsor, Troupe 1634, Union High School, Beaverton, Conference Chairman; Melba Day Sparks, State Director and Sponsor, Troupe 1782, Madison High School, Portland, January 26, 27.



January Thaw, Troupe 613, Normal, Ill., Community High School, Colene Hoose, Sponsor



All My Sons, Troupe 1520, Earl Warren Sr. High School, Downey, Calif., Richard Miles, Sponsor

been destroyed (they were in a separate wing), the stage curtains and auditorium drapes had to be sent away to be cleaned of the layers of smoke and dust that coated them. Thinking that they would surely be returned by November, we optimistically went into rehearsals. But the final day was fast approaching and still no curtains had arrived. The play was rescheduled for December 6—still no curtains!

Finally we decided to make use of the facilities offered by one of our local grammar schools and moved flats, furniture, and paint to its auditorium. Eventually, despite all these setbacks, *My Three Angels* was presented the night of December 6 and was very well received.

Beautiful period costumes enhanced this already fine story of the Ducotel family and three convicts. Their humorous efforts to solve the family's problems lend some excellent scenes to the play and make it thoroughly entertaining. May we highly recommend *My Three Angels* to other troupes as a possibility on their next schedule of programs.—Charity Davis, Scribe

SUNNYSIDE, WASH. Troupe 492

The senior Thespians of Sunnyside High To Troupe 492 must at last say good-bye; We leave behind fond memories Of our worthy club's activities.

The play's the thing, so Shakespeare said, And our season of plays really knocked 'em dead; *Brother Goose*, our fall play, everyone will agree Crossed more cash than any in our history.

In the spring of the year we broke precedent, And three one-act plays we did present; *Seeds of Suspicion*, a deep mystery, And *Opening Night*, a gay comedy.

But *Bue Beads* was loaded with sentiment, So we sent it to a play-actors' tournament; The players went forth—they had lots of fun, And *Blue Beads* was voted number one.

In May at the Thespian Banquet we met, The year's final meeting—to the seniors' regret; Thus the senior members bade tearful adieu To Thespian Troupe Four-Ninety-Two.

—Dann Johnson, A Thespian's Farewell

VICTORIA, BRITISH COL. Troupe 560

All dramatic and musical efforts in the first term at Victoria High School were devoted to the production of the operetta, *The Song of Norway*, under the direction of our Troupe



Around the World in 80 Days, Troupe 789, Ypsilanti, Michigan, High School, Madge Isenminger, Sponsor

Sponsor, Mr. T. Mayne. Every member of Troupe 560 was actively engaged in some aspect of this large endeavor. The leading roles were sung by Thespian members, while others took part in minor roles, the chorus, folk-dancing, and back-stage work. This production was the most successful in both quality and size of audience ever staged at our school.

The preparation of *Alexander Proposes*, our entry in the School Drama Festival, occupied the second term. Thespians again took the leading roles.

Four skits were prepared by the Calamity Players to advertise school events. The executive and many members of this group are Thespians.

The induction of eleven new members to Troupe 560 concluded a very successful year.—
Jane Gilliland, Secretary

PLAYS

(Continued from Page 23)

in contrast with the glamor of the tragic human hero, Hans, who is vaguely aware of beauty, joy, and ecstasy which in turn ruin him. The supporting roles offer an exciting variety from the simple fisherman Auguste to the worldly Lord Chamberlain. I have never worked with a show where there was more enthusiasm concerning every area of production.

The recorded music for *Ondine* by Virgil Thomson may be purchased along with the vocal scores. These are highly recommended as they compliment the varying moods and transitions of the play.

Although the time is in the Middle Ages and our costumes were in the realistic period, they were stylized, fantastic, and colorful. Our costumes were rented, and I am glad to say they surpassed our expectation.

Although *Ondine* is a three-set play, the problems are not beyond imagination, some compromise, and lots of hard work. Our stage is very small and has no room off stage. The first act fisherman's cottage was a simplified realistic screen setting. Plastic units were not used as the window, door, and fireplace had to be practical. The entire upstage wall was scrim through which the three Ondines appeared. This set was easy to strike as only three stage braces and six loose pin hinges were used. The second and third acts were done simply and quite effectively with levels and steps and ramps. Changes were made by revolving the two scenes painted on either side of flats with twelve inch thickness.

Ondine broke all attendance records at our school, and although this show creates difficulties in production, it is worthy of the time and effort. We would be happy to correspond with any school that is planning a production of *Ondine* and experiences any difficulty with the special effects, lighting, or sound.

DALE M. BAUM

Sponsor, Troupe 506

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The Diary of Anne Frank, Troupe 1558, Leuzinger High School, Lawndale, Calif., Julien R. Hughes, Sponsor

PLAY MANAGEMENT

(Continued from Page 18)

- in: a. physique b. voice, and c. temperament.
- *2. Stage business is well directed.
 3. The mechanics are carefully controlled.
 4. The clash of opposing forces establish credibility of the plot.
 5. The placing or stage grouping uses the stage to best advantage.
 6. The ensemble acting is preplanned for maximum effect.
 7. The pictorial value of each scene gives the feeling of a series of "pictures."
 8. Balance and proportion does not seem violated.
 9. Emphasis is achieved by proper contrast and colorful portrayal.
 10. There is no prompting at any time.

D. Staging

1. Make-up and costumes are authentic.
 - a. They must be convincing and accurate historically.
 - b. They appropriately create the illusion.
2. The stagecraft is an integrated pattern.
 - a. The general arrangement of setting, properties, lighting (where choices are possible) reflect careful planning.
3. Scenery
 - a. Must reflect skillful use of limited amounts of scenery by directed suggestivity.
 - b. Avoid excessive displays of scenery.
 - c. The scenery contributes to the mood and action of the play.
 - d. Mechanical control of scenery must be insured against failures.
 - e. The creative ability displayed in the scenic style adds to the total effect.
4. Lighting
 - a. The use of light in the play helps set and accompany the mood.
 - b. Correct visibility is maintained for all of the audience members.
 - c. The use of trick effects does not distract by drawing attention to the trickiness itself.

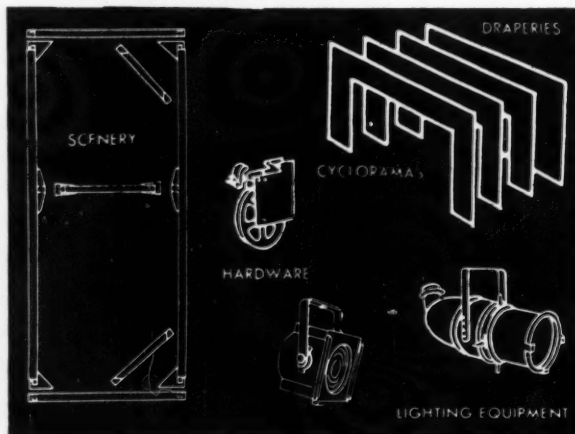
5. Make-up
 - a. The make-up suits the style of this play.
 - b. It is adjusted to this lighting.
 - c. It suits the characters.
6. The Costumes
 - a. The costumes should be historically accurate.
 - b. Taste should attend the selections.
 - c. The costumes must not impede action.
 - d. The costumes must be well made.
 - e. They are in harmony with this play.
7. Properties
 - a. The properties are consistent with the period of the play.

- b. They can be used effectively by the actors. They must be kept in usable condition mechanically.
- c. They must be in the right place at the right time.

This check list has features which must not be taken for granted, as though everyone connected with the play knows them and automatically accomplishes them correctly. It is a good reminder list which, when checked, can avoid embarrassing lapses of memory and oversight. It will prevent over concentration on some features of direction and production to the exclusion or detriment of other elements which deserve more attention and stress.

A FIVE POINT EVALUATOR'S CRITIQUE LIST

1. Characterization and Interpretation
 - a. The performers stayed in character throughout the play.
 - b. There was accuracy and convincingness of the characterization.
2. Tempo
 - a. There was a smoothness, a variety, proper contrast and appropriateness with which the play moves.
3. Direction
 - a. The effectiveness of the director's influence over mechanics, stage business, balance and proportion, emphasis, placing, grouping, and movement of the players on the stage.
4. Voice and Diction
 - a. There was clarity and intelligibility by the performers.
5. Make-up and Costumes
 - a. While no extra credit will be allowed for unusual or elaborate costuming or make-up, these factors must be reasonably convincing and appropriate for the creation of the illusion.



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DRAMATICS

END OF ERA

(Continued from Page 15)

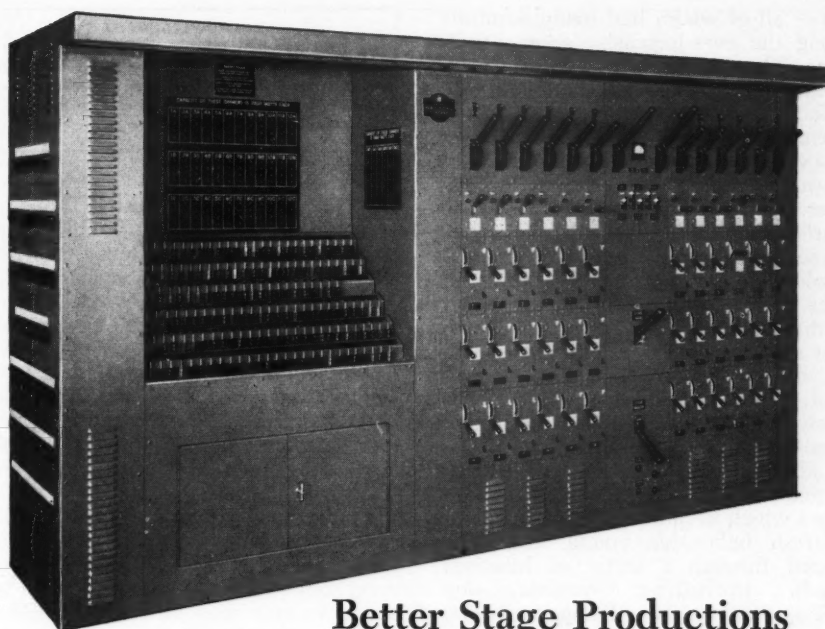
screen, away from Vitagraph. She had been earning \$1,000 per week plus 10% of the net profits totalling approximately \$100,000 per year. Mayer offered her \$2,000 per week and 12½% of the profits. On December 29, 1918, through First National Mayer's first picture, *Virtuous Wives*, starring Miss Stewart, opened on Broadway.

In the meantime at the lavish Culver City studios, originally the home of Triangle Pictures, the first ambitious attempt incidentally to merge outstanding film makers (Mack Sennett, D.W. Griffith, and Thomas Ince), another new company was beginning operations under the leadership of a dynamic ex-glove salesman, Samuel Goldfish. Even though he had been one of the original founders of Famous Players, he had been ousted from the newly-organized Famous Players-Lasky and had joined with Edgar and Arch Selwyn, prominent theater producers, to form Goldwyn Pictures Corporation. Furthermore he legally replaced his piscine surname and became Samuel Goldwyn. As the judge pointed out at the time, "A self-made man may prefer a self-made name."

Goldwyn then hired an advertising agency to develop a symbol or trademark for the new company. Assigned to prepare the symbol, Howard Dietz, who later became a writer of Broadway musical comedies, and who was then a rising young copy writer and a recent Columbia University graduate, selected the mascot of his *alma mater* for the purpose. Leo the Lion plus the Latin phrase concocted by Dietz, "Ars Gratia Artis," which freely translated means, "Art is beholden to the artist," became the symbol of Goldwyn Pictures.

In 1924 Loew, who had acquired Metro Pictures from Mayer four years earlier, continued to expand by gaining control of Goldwyn Pictures. Meanwhile Mayer, now a successful producer, had obtained the capable aid of a young man named Irving Thalberg, who had served his apprenticeship as secretary and studio manager to Carl Laemmle of Universal Pictures. At the age of 23, Thalberg joined Mayer as a producing associate. Born into a middle-class Brooklyn family, Thalberg suffered from rheumatic fever as a boy and was not able to complete his formal education. Still, with only a high school diploma and some secretarial training, through his inherent intelligence, economy, and efficiency, he was at the time of his premature death in 1936 at the age of 37 one of the most powerful and influential producers in the industry.

Both Thalberg and Mayer were Vice-Presidents of Loew's new company, Metro-Goldwyn Pictures Corporation, although Goldwyn was not even a stockholder in the new company. Mayer, however, was also General Manager and requested a credit line on every picture



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as follows: "Produced by Metro-Goldwyn-Mayer." Thus Metro-Goldwyn-Mayer was finally launched in April, 1924. With Paramount, Fox, Universal, Columbia, United Artists, and Warner Brothers, who had acquired the Vitagraph and First National companies, MGM was to lead the film industry into an era of "big business," big stars, and bigger pictures.

Thousands of young people in cities and on farms aspired to achieve the fame that seemed to wait for everyone if they could get to Hollywood. There was the Italian immigrant who had a moderate success as a landscape gardener and paid dancing partner or "gigolo" until his handsome visage and natural charm led him to vaudeville and to Hollywood. After several dismal pictures, his tango dancing in *The Four Horsemen of the*

Apocalypse made Rudolph Valentino an overnight sensation. He set the pattern for a group of Latin lovers which included Antonio Moreno, Ricardo Cortez, Ramon Novarro, and the dashing John Gilbert (1897-1936), who sky-rocketed to fame as the result of his acting in King Vidor's *The Big Parade* (1925), one of the great war pictures of all time.

In contrast with the slick-haired lovers, many young actors were cast in the "Douglas Fairbanks mold" as energetic, clean-cut young Americans. Numbered in this group were Wallace Reid, William Haines, Richard Arlen, Bryant Washburn, Douglas MacLean, and George Walsh. Not any less handsome, but probably less acrobatic were such men as Conway Tearle, Thomas Meighan, Eugene O'Brien, William Farnum, Tom Moore, Richard Dix, and Milton

Sills — all of whom had many admirers among the ever-increasing movie audiences. Then too the more mature men, such as Lew Cody, Adolph Menjou, Rod LaRocque, Elliott Dexter, and Lowell Sherman, were popular as both heroes and villains. Along with these silent screen favorites, the comedians too became great box-office favorites. Next to Charlie Chaplin, probably the most popular screen comedian of the twenties was Harold Lloyd. He made his stage debut at the age of 12 on a Nebraska stage and eventually found his way to Hollywood. After an apprenticeship with Mack Sennett, he joined the famed comedy producer, Hal Roach, and developed a moderately successful comedy character, "Lonesome Luke." When he was required to wear glasses for one of his film characters, he selected horn-rimmed glasses which became the trade-mark for his fresh believable young man who breezed through a series of hilarious comedies including *Grandma's Boy* (1922), *Safety Last* (1923), and *The Freshman* (1925). Among Lloyd's contemporaries were the round-faced simple-minded Harry Langdon, the frozen-faced Buster Keaton, the diminutive clown, Larry Semon, the ludicrous team of Stan Laurel and Oliver Hardy — all of whom brought a dynamic comic spirit to the silent film.

The early comedies provided the training ground for one of the most glamorous actresses of the silent films — Gloria Swanson. Born in Chicago, she served as a feminine foil for the famed comedians under Mack Sennett's direction which led to her discovery by Cecil B. DeMille. Dressing her in fashionable clothes, DeMille taught her to act and transformed Miss Swanson from a charming *ingenue* into the reigning queen of the silent screen. In a period dominated by such exotic importations as Pola Negri, Vilma Banky, and Nazimova, the success of Gloria Swanson was indeed notable as well as that of other American beauties, such as Agnes Ayres,

ACKNOWLEDGMENT

The Author wishes to express his sincere appreciation to the Committee on Faculty Research of Temple University for the Grant-in-Aid which made possible the completion of this study.

Mary Miles Minter, Bebe Daniels, Leatrice Joy, Lois Wilson, Norma Talmadge, and the former Ziegfeld's Follies attractions, the exotic Mae Murray, the delicate Billie Dove, and the vivacious Marion Davies.

Unlike the svelte and fashionably-groomed ladies of the screen, Marion Davies gained favor as a pert comedienne as did Constance Talmadge, Colleen Moore, Clara Bow, and Joan Crawford — all of whom typified that flirty gay young miss of the twenties — the "flapper."

Depicting all aspects of American life — the artistic, moral, religious, racial, economic, and political, the films were everybody's business with a tremendous pervasive influence on the impressionable American audiences. Films with such titles as *A Shocking Night*, *Flame of Youth*, *The Truant Husband* were criticized by both church and civic groups. In 1909 the National Board of Censorship had been formed to counteract a move by the mayor of New York City to close the movie houses. This board of public-spirited citizens agreed to inspect and judge all pictures. By 1915 this local board had received so many requests that with financial assistance from the film companies themselves, it became the National Board of Review. With national responsibility the board agreed to classify films according to audience suitability and to see that lists of recommended films were placed in the hands of interested groups. At the same time the producers formed the National Association of the Motion Picture Industry. Their purpose was to prevent state legislatures from passing state censorship bills. Even the Congress of the United States had considered a bill to

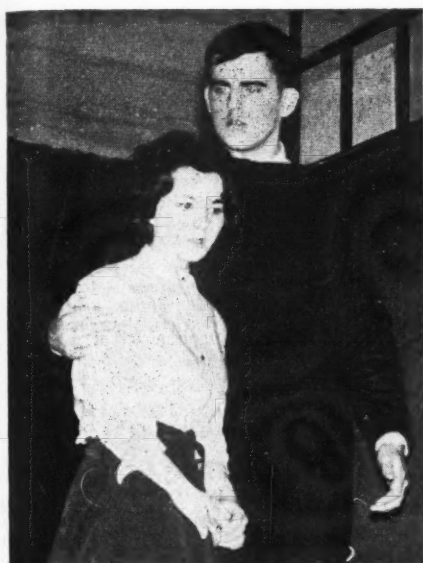
create a Federal Motion Picture Commission. Vulgar and offensive pictures, however, were still being made and furthermore the private lives of the "stars" were far from circumspect. As a result, on January 14, 1922, the Motion Picture Producers and Distributors of America, organized by the major leaders of the industry, asked Will Hays, a prominent Republican, a church elder, and Postmaster-General in President Harding's cabinet, to serve as the first President.

Will Hays, as Chairman of the Republican National Committee during the Harding campaign, had gained recognition from the film executives for his acknowledgment of the growing influence of the filmed newsreel by giving film companies equal priority with the press during the campaign and inauguration proceedings. Hays accepted the post as "Film Czar" not as a reformer but as a man who faced two major problems in the film industry: 1) the need for a public relations program that would offset the unfortunate publicity resulting from the personal scandals of Hollywood, and 2) the development of a system of self-regulation or a Production Code. He made no attempt to impose a personal rule, but the effectiveness of the staff he selected for the "Hays Office" now under the direction of Eric Johnston and the Production Code (1930) demonstrated that the industry could regulate itself. Thus there was no further clamor for federal censorship.

The era of the silent screen was fast drawing to a close. In the smallest towns and the largest cities audiences had thrilled to the sweeping spectacle of *Birth of a Nation* (1915), *The Covered Wagon* (1924), *Old Ironsides* (1926), *King of Kings* (1927), and *Ben Hur* (1927); rocked with mirth at Chaplin's *Shoulder Arms* (1918) and *The Gold Rush* (1925), as well as Keaton's antics in *The Navigator* (1924) and *The General* (1927); wept at the poignant drama of *Broken Blossoms* (1919), *Over the Hill* (1920), *Humoresque* (1920), and *The Last Laugh* (1924); shuddered at Lon Chaney in *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925); cheered *The Merry Widow* (1925) and *The Big Parade* (1925); responded to the magnificent photography of *Nanook of the North* (1922) and *Sunrise* (1927); and taken to their hearts Mary Pickford, Douglas Fairbanks, the Gish Sisters, Charlie Chaplin, William S. Hart, Tom Mix, Rudolph Valentino, Harold Lloyd, and all their stellar contemporaries. Still, a revolution was about to occur. The magnificent heritage of the many memorable moments of the silent screen was forgotten on the evening of October 6, 1927, when at the Warner Theater in New York Al Jolson appeared in a new Warner Brothers Vitaphone production, *The Jazz Singer*. The screen had found its voice and a new era began for the motion picture industry.



The King and I, Troupe 1020, Immaculata High School, Chicago, Ill., Anna Helen Reuter, Sponsor



Diary of Anne Frank, Troupe 1688, Wilbur H. Lynch High School, Amsterdam, N.Y., Bert DeRose, Sponsor

HARD WORK

(Continued from Page 13)

work, and ingenuity even the most difficult of shows can be produced inexpensively.

Good theater in the secondary school has many areas of value. The ancient Greek idea of drama as being "the doing" carries with it the thought of the personal enrichment and development of the individuals involved in the drama. Certainly there is this value that accrues to the student participant in a well rounded presentation of comedy, serious drama, and musical comedy. Especially in the presentation of serious drama the actor is confronted with the philosophy of the characters portrayed, and must give sensitive response to many and varied ideas. Then too there is value in the more recently developed thought of presentation for benefit of the audience. Here the secondary school can make a definite cultural contribution to the community. South Eugene High has discovered that in spite of keen competition in the form of the University of Oregon Theater, and a strong Community Theater, the well prepared and sensitive presentation of serious drama gains the full support of the community. This was evidenced by the fact that in two nights *The Glass Menagerie* drew an audience of 1800.

The obstacles to the presentation of serious drama by the average secondary school may be many and forbidding, but the rewards for those who succeed must ever serve as a light to beckon onward to the difficult. For the challenge to the student, the contribution to the community, the sense of accomplishment to the director, and the good name of the school, serious drama should be included in the program of the average secondary school.

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| "Green Light for Educational Theater, A" | Jan. | 12 | <i>Thread That Runs So True, The</i> | Mar. | 22 |
| "Hard Work for Sale" | May | 13 | <i>Visit to a Small Planet</i> | Dec. | 18 |
| History of the American Motion Pictures to 1927 (Series) | | | Reed, Frieda E.: "Theater for Children" | | |
| "First Movies, The" | Oct. | 17 | (Dept.) q. v. | | |
| "Nickelodeon Days" | Nov. | 13 | Regional Conferences | | |
| "D. W. Griffith: Great Pioneer" | Dec. | 13 | Oct. 27, Nov. 23, Dec. 23, Jan. 14, Feb. 24, | | |
| "Custard Pie and Slapstick" | Jan. | 15 | Mar. 25, Apr. 26, | May | 26 |
| "Stars Are Born, The" | Feb. | 15 | "Reveries" | Mar. | 13 |
| "'Barnum' of the Movies: Cecil B. De- | | | Rinfrette, Kay: "Shakespeare's Globe" | Dec. | 10 |
| Mille, The" | Mar. | 15 | "Roots in the Hearts of the Audience" | Dec. | 11 |
| "Men Behind the Cameras: The Directors" | Apr. | 19 | "Shakespeare's Globe" | Dec. | 10 |
| "End of an Era, The" | May | 15 | Shane, John: "Assembly Extraordinary" | May | 24 |
| Hobgood, Burnet M.: "A Silver Anniversary | | | "Should My Child Study Dance?" | Feb. | 14 |
| Points to the Future" | May | 14 | "Silver Anniversary Points to the Future, A" | May | 14 |
| Horwege, Henry: "Theater without a Stage" | Apr. | 13 | Soelberg, Don: "Theater without a Stage" | Apr. | 13 |
| "It's Fun to Be Disciplined" | Feb. | 11 | Speech Education (Series) | | |
| "Joe Flynn" | Nov. | 11 | "Debate: A Question of Policy" | Oct. | 16 |
| Johnson, Richard C.: "A Green Light for | | | "Debate: A Means of Inducting Social | | |
| Educational Theater" | Jan. | 12 | Change" | Nov. | 12 |
| Jones, Charles L.: "Best of Broadway" | | | "Use of Argument in Persuasion, The" | Dec. | 7 |
| (Dept.) q. v. | | | "Oral Reading Should Be Cultivated" | Jan. | 14 |
| Kirby, Linda: "Hard Work for Sale" | May | 13 | "Extemporaneous Speaking" | Feb. | 18 |
| "Latex Skin for Old Age, A" | Dec. | 8 | "Original Oratory" | Mar. | 18 |
| Lee, Lucille: "Edward Fuller" | Mar. | 12 | "Radio Announcing" | Apr. | 20 |
| Lee, Lucille: "Joe Flynn" | Nov. | 11 | "One-Act Play Management" | May | 18 |
| Madeo, Frederick: "The Choice Is Yours!" | Feb. | 13 | Stillwagon, Drucilla: "Reveries" | Mar. | 13 |
| Mansfield, Portia: "Should My Child Study | | | "Stylized Acting" | Apr. | 18 |
| Dance?" | Feb. | 14 | "Tall Dream Come True, A" | Jan. | 11 |
| Marder, Carl: "It's Fun To Be Disciplined" | Feb. | 11 | Theater for Children (Dept.) | | |
| Miller, Mary: "Millie Trares Schaefer" | Oct. | 13 | Oct. 22, Nov. 14, Dec. 14, Jan. 20, Feb. 20, | | |
| "Millie Trares Schaefer" | Oct. | 13 | Mar. 20, | May | 20 |
| Munns, William E.: "Stylized Acting" | Apr. | 18 | "Theater without a Stage" | Apr. | 13 |
| National Council (Pictorial) | Oct. | 14 | Thespian Chatter | | |
| National Thespian Regional Directors | | | Oct. 25, Dec. 21, Jan. 22, Feb. 24, Mar. 24, | | |
| (Pictorial) | Oct. | 15 | Apr. 25, | May | 25 |
| "1959-60 Three-Act Plays" | Oct. | 32 | Thespian Scoreboard | Oct. | 26 |
| Offill, Katheryn: "Gangway!—Venture and | | | "Welcome Home, Thespian Grads!" | Apr. | 14 |
| Adventure" | Mar. | 14 | Winners, The | Dec. | 22 |
| Paul, Doris A.: "Roots in the Hearts of the | | | Yeaton, Kelly: "A Latex Skin for Old Age" | Dec. | 8 |
| Audience" | Dec. | 11 | | | |

BRIEF VIEWS

By WILLARD FRIEDERICH



This month the list of the best recent anthologies of plays is concluded with a brief mention (limited space forbids detailed comment) of those collections that might be labeled "modern," a few because they are new or first translations of older works, but most of them because they represent the writing of some of the best twentieth-century dramatists, usually considered "avant-garde" now or in their own day, from here and abroad. All are highly recommended for the Drama Library, especially the inexpensive paperbacks that offer so much for so little.

THE MOUNTAIN GIANTS AND OTHER PLAYS by Luigi Pirandello, translated by Marta Abba. 1958, Crown Publishers; 277 pp.

Miss Abba, for years one of the leading actresses interpreting Pirandello at home and abroad, has translated and published for the first time two plays of his latter years, *The New Colony* and *When Somebody Is Somebody*, and his last unfinished "cosmographic drama," *The Mountain Giants*. Her introduction, based on remembered conversations and extracts from letters, presents a warm and vivid portrait of the greatest unconventional genius of Italy's twentieth-century theater.

THREE PLAYS BY UGO BETTI, translated by Henry Reed. 1958, Grove Press; 283 pp.

An Evergreen paperback, this collection of translations, originally commissioned for the Third Programme of the BBC, presents three plays by "the leading dramatist in Italy in the generation that followed Pirandello." Though most of Betti's plays were written in the 30's and 40's (until his death in 1953), he has really come into his own only in recent years, when his almost frightening tragedies, "most of them concerned with one aspect or another of men's fatal disregard or defiance of God," have become more familiar through recent translations and productions. Included here are *The Queen and the Rebels*, *The Burnt Flower-Bed*, and *Summertime*.

FOUR PLAYS, by Eugene Ionesco, translated by Donald M. Allen. 1958, Grove Press; 160 pp.

Another Evergreen paperback collection, this one contains four short plays written in French by the Romanian-born playwright. Considered one of the foremost modern experimental writers in France, and all of Europe, Ionesco has attained fame in the past decade, using trivial clichés to point up the fact that life "is a grotesque practical joke constantly pulling away chairs from under man's dignity and reason." The plays are *The Bald Soprano*, *The Lesson*, *Jack or the Submission*, and *The Chairs*—and this is the first volume of his plays to be published in this country.

7 PLAYS, by Michel de Ghelderode. 1960, Hill and Wang; 304 pp.

George Hauger, in his introduction to this Mermaid Dramabook collection, emphasizes that this little-known Brussels-born dramatist did not begin to achieve popularity until the 40's in France. Lengthy sections reprinted from "The Ostend Interviews" (1951) present fascinating comments by the author on art and life. The strange, often religious, sometimes repulsive, but always provocative plays, almost allegories, are *The Women at the Tomb*, *Barrabbas*, *Three Actors and Their Drama*, *Pantagloze*, *The Blind Men*, *Chronicles of Hell*, and *Lord Halewyn*, the last one translated by Gerard Hopkins, all the rest by Hauger.

THREE JAPANESE PLAYS, edited and introduced by Earle Ernst. 1959, Oxford University Press; 200 pp.

Prof. Ernst offers three Japanese plays, never before published in English, each representative of a traditional form of Japanese theater: *The Maple Viewing*, a Noh play; *The House of Sugawara*, a play for the Doll Theater; and *Benten the Thief*, a Kabuki play. A fine essay introduces each play and explains the origin, the interpretation, and the conventional production of its type. Enough assistance is provided by the translator that a director could probably attempt a production of these scripts if he chose.

THE WESKER TRILOGY, by Arnold Wesker. 1961, Random House; 225 pp.

Three plays by the twenty-eight-year-old pastry cook-turned-dramatist: *Chicken Soup with Barley*; *Roots*; and *I'm Talking about Jerusalem*. "Already acknowledged as one of the leading playwrights of the day" in England, though not so well known in America, Mr. Wesker has produced a trilogy of dramatic comedies about a family and their involvement in the political and social problems of modern England. The plays, all recently staged at the Royal Court Theater in London, are a series of brilliant portraits of the proletarian Englishman who lives through joy and sorrow but keeps right on going.

JEAN ANOUILH, VOL. I. 1958, Hill and Wang; 340 pp.

Five plays by one of the foremost modern French playwrights: *Antigone*, *Euridyce* (done in the U. S. as *Legend of Lovers*), *The Ermine*, *The Rehearsal*, *Romeo and Jeannette*. A Mermaid Dramabook, this collection reveals Anouilh's interest in and use of the purely theatrical style, "essentially the theater of the mask, the theater which is an amalgam of ballet, farce, street fair and improvisation—all made to serve the purpose of revealing human truth in the gravest sense." Translations are by Lewis Galantiere, Kitty Black, Miriam John, Lucienne Hill, and Miss John respectively.

JEAN ANOUILH, VOL. II. 1959, Hill and Wang; 302 pp.

The second volume in the Anouilh series offers *Ardele*, *The Lark*, *Restless Heart*, *Time Remembered*, and *Mademoiselle Colombe*, translated by Lucienne Hill, Lillian Hellman (more an adaptation than a literal translation), Miss Hill, Patricia Moyes, and Louis Kronenberger respectively. Several in this lot have been more frequently printed and produced in this country and are probably thus well known to many readers. Another Mermaid Dramabook.

GIRAUDOUX, adapted and introduced by Maurice Valency. 1958, Hill and Wang; 255 pp.

The first Giraudoux anthology to appear in English, this Mermaid Dramabook contains four plays—*Ondine*, *The Enchanted*, *The Madwoman of Chaillet*, and *The Apollo of Bellac*—three of which are already familiar to Americans in these same delightful versions by Giraudoux's "kindred soul," Prof. Valency. Giraudoux, who didn't even start writing for the theater until he reached middle age, did not become popular here until around 1950, but of all the modern French writers, only Anouilh has had greater success in our country.

COMEDIES AND FARCES FOR TEEN-AGERS, by John Murray. 1959, Plays, Inc.; 387 pp.

Fifteen royalty-free one-acts, with brief production notes, varied themes and settings, and characterizations well within the capacity of young amateurs. All are performance-tested.

ONE-ACT PLAYS FOR YOUNG ACTORS, by John Murray. 1959, T. S. Denison; 336 pp.

Twelve plays of all types—farce, mystery, comedy, suspense—with simple settings and few production problems. Rights to produce the plays are granted with the purchase of a copy for each member in the cast.

THE OFF-BROADWAY THEATER, edited by Richard Cordell and Lowell Matson. 1959, Random House; 481 pp.

In their lengthy, detailed introduction the editors trace the history of every important theater group that began in the environs of Manhattan at the time of World War I and bring the chronicle up to the Phoenix Theater of today. Their definition of "off-Broadway" includes only "those New York Professional groups actively engaged in theatrical production in places exclusive of the theaters in the Times Square area." In demonstration of the experimental theaters' pattern of discovering new or recent native or foreign plays never produced in New York or the U. S., the editors offer seven fairly recent examples: *The Girl on the Via Flaminia* by Alfred Hayes; *Dragon's Mouth* by Jacquetta Hawkes and J. B. Priestly ("the first play ever written deliberately for the platform style of performance"); *Purple Dust* by Sean O'Casey; *Career* by James Lee (recently made into a movie); *Ardele* by Jean Anouilh (the Lucienne Hill translation); *Ulysses in Nighttown*, adapted from James Joyce by Marjorie Barkentin and Padraic Colum; and *Heloise* by James Forsyth. Brief introductions to each play help show how these works have contributed to the advancement of the American theater, commercial and otherwise.

Several new anthologies are written expressly for production by youngsters and teen-agers. The best ones are listed here:

PLAYS FOR MODERN YOUTH, edited by Marcus Konick. 1961, Globe Book Co., 429 pp.

Dr. Konick, director of the bureau in charge of audio-visual aids in the Pennsylvania Department of Public Instruction, has collected thirteen long and short plays from radio, television, and stage for study by youngsters in the classroom. Some are well-known (Fred Eastman's *Bread* and Lucille Fletcher's *The Hitch-Hiker*), others not; but all are meant to be springboards for discussion of important ideas. To further such discussion, the editor includes an introduction explaining the fundamentals of drama and play production; a student's study guide of questions, reading hints, and production notes; and a separate *Teacher's Guide* for the instructor.

THREE PLAYS, by Eugene O'Neill. Random House, Modern Library Paperback; 376 pp.

America's greatest playwright is herein represented by three of his greatest experimental plays: *Desire under the Elms*, an American tragedy aiming at Greek catharsis; *Strange Interlude*, famous for its attempt to speak aloud "the unexpressed and inexpressible thoughts and feelings of the characters"; and *Mourning Becomes Electra*, a trilogy that parallels the theme and structure of Aeschylus' *Oresteia*. Though all products of the far-away 1920's, these plays too have done much to further modern drama.

PUBLICATIONS FOR TEACHERS, DIRECTORS, AND STUDENTS OF DRAMATIC ARTS

INTRODUCTION TO ENTERTAINMENT (NEW) by B. M. Hobgood, Chairman of the Drama and Speech Department, Catawba College, Salisbury, N.C. Contents: Why We Choose to Enjoy, The Popular Arts, The Actor and the Medium, From Flickers to Art, The Director Makes the Movie, Broadcasting: The Casual Audience, Television: Packaging the Program, Holidays in Music. .75

THE AMERICAN MUSICAL THEATER TO 1920 by Delwin B. Dusenbury, Temple University, Philadelphia, Pennsylvania. Contents: The Beginning: From "Black Face" to "The Black Crook," A Gay Galaxy of Stars, The Influence of Gilbert and Sullivan, The Operetta: Vienna to Victor Herbert, Variety and Vaudeville, A Review of Revues, American Musical Comedy: 1900-1920, American Musical Theater: Production Problems. .75

AMERICAN MUSICAL THEATER SINCE 1920 by Delwin B. Dusenbury, Temple University, Philadelphia, Pennsylvania. Contents: American Musical Comedy: 1920-1930, The East Side Story: Berlin and Gershwin, The Boys from Columbia: Rogers and Hart, The Sophisticate from Indiana: Cole Porter, More Than Entertainment: 1930-1940, The Musical Play: Part I, The Musical Play: Part II, Maturity: 1940 to the Present. .75

HISTORY OF THE THEATER TO 1914 by Arthur H. Ballet, University of Minnesota. Contents: The Classic Theater: Greece and Rome, Medieval Theater, Elizabethan England, Restoration England, European Theater in Transition, Nineteenth Century England, Early American Theater, The American Theater to World War I. .75

HISTORY OF THEATER (Finis) by Arthur H. Ballet, University of Minnesota. Contents: Theater Today in Europe, Theater Today in France, Theater Today in the Orient, Theater Today in England, Theater Today in the United States (Part I), Theater Today in the United States (Part II), The Non-professional Theater in the United States, A Short History of the Theater: Overview. .75

PAGEANTRY by Charles R. Trumbo and Pollyann. Mr. Trumbo, former sponsor of Thespian Troupe 728, Bartow, Florida. Contents: History of Pageantry, Pageantry in America, Source Material for Pageants, Writing the Pageant, Organizing the Pageant, Pageant Committees at Work, Directing the Pageant, The Night of the Pageant. .75

FROM FILLETS TO FLAPPERS (A History of Costumes), by Charles R. Trumbo, Bartow, Fla., High School. Contents: Costumes of Ancient Greece, Costumes of Ancient Rome, Costumes of the Middle Ages, Costumes of the Elizabethan Era, Costumes of the Eighteenth Century, The Victorian Age, The Gay Nineties, Came the Flapper. .75

PERIOD FURNITURE AND HAND PROPS by Charles R. Trumbo, Bartow, Fla., High School. Contents: Egyptian, Greek, and Roman, The Middle Ages, The Elizabethan Period, The Seventeenth Century, The Eighteenth Century, The Victorian Age. .75

ORAL INTERPRETATION by Leslie Irene Coger, Professor of Speech and Dramatic Arts, Southwest Missouri State College, Springfield, Missouri. Contents: So You Want to Read Aloud, Let's Tell a Story, So You Want to Read a Play, Let's Give a Book Review, So You Want to Make Them Laugh, Let's Act Poetry, Let's Give a Reading Recital, Let's Have a Readers' Theater. .75

MAKE-UP FOR STAGE AND TELEVISION by Carl B. Cass, School of Drama, University of Oklahoma, Norman, Oklahoma. Contents: Make-Up Materials, Make-Up Colors and Contours, Moulding with Make-Up, Make-Up Suggesting Personality, Structural Indications of Personality, Racial and Conventional Types of Make-Up, Make-Up for Television. .75

DRAMATICS DIRECTOR'S HANDBOOK (Revised Edition). Edited by Ernest Bavelly. Contains a comprehensive discussion on how to teach dramatics at the secondary school level by Katherine Ommanney, a thorough discussion on the organization of high school dramatics clubs, and articles on play standards, organization of the production staff, play rehearsal schedule, publicity, preparation of handbills, etc. \$1.00

THE HIGH SCHOOL DRAMA COURSE by Willard J. Friederich, Head, Drama Department, Marietta College, Marietta, Ohio. A complete and detailed syllabus for teaching the Dramatic Arts in secondary schools. .75

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